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THE DECORATOR AND FURNISHER.



CHEFFONIER DESK, DESIGNED BY MISS A. T. WARD.

limited means impossible to have more than a shelter from the weather, should be abandoned.

Now the work is contracted out to the lowest bidder, and the windows, which might help more than any other part, the religious worship, are given to the mechanic who offers to do them for the lowest price.

This is often done as a temporary thing, that the church may be enclosed, it being hoped that later on memorial windows will be placed at a greater or less cost, but even then they are shopped for, and we carry out our

business habits and give to God as much show as we can at the lowest possible cost. "Striving like shrewd economists, to save our souls and winter pork with the least possible outlay of salt and sanctity."

The glass manufactured in this country is immeasurably better adapted for use here than that made abroad.

We have a peculiarly brilliant atmosphere which "washes out" the color of most of the imported windows.

Almost all of the windows sent to this country, even including those made by Mr. Booth (than whom no better artist in glass lives in England), who lived here for a number of years and should have fully realized the difference between our bright skies and the dull and cloudy atmosphere so common in his own country, have an appearance of weakness and transparency that is very different from the best of the windows made by our native artists.

The glass work in England which has given the greatest reputation to her manufacturers is largely indebted for its beauty to dirt; the damp atmosphere and the dust, working together have formed in the course of years, a fine film over the glass, making a little bank slightly thicker and consequently more opaque at the point where the leads join the glass together and shading off imperceptibly to the center of each piece in such a way that the gradation of color from the transparency of the central part of the glass to the opacity of the lead makes all



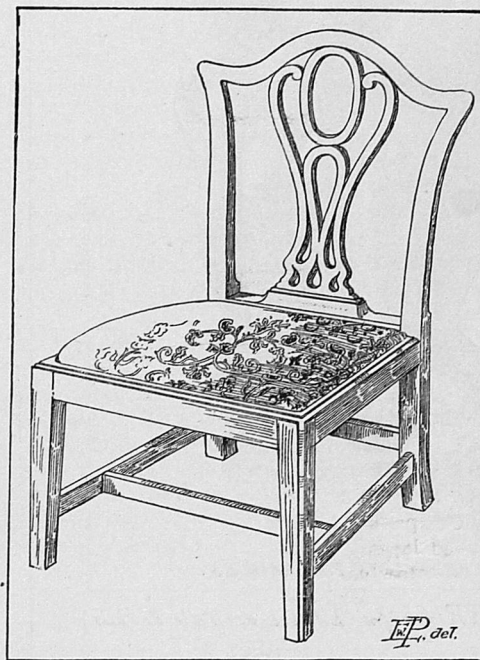
SIDEBOARD, DESIGNED BY C. A. WELLINGTON & CO.

the colors of the different pieces of glass blend in a way that nothing else could do.

We do not have the same amount of moisture in our atmosphere, which, condensing on the glass, catches the dust and forms this same shading, and the English work sent to this country will not for many years, if ever, take on the tone that makes the beauty of the old cathedral windows.

IDEA FOR A BAND STAND.

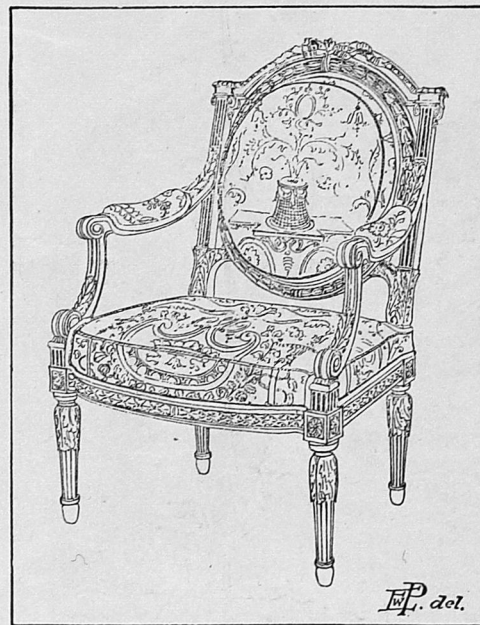
It is a little singular that when other accessories of the big hotels along our sea shore have been colored and bannered and bedizened until to the new comer it seems as if a circus or a Centennial Exposition were in operation, so little attention should be given to the important feature of the band stand.



A MAHOGANY CHIPPENDALE CHAIR.
SKETCHED FROM A PRIVATE COLLECTION. STYLE ENGLISH.
BY E. W. POLEY.

Too commonly the musicians are placed on a wind-swept stage, with a bit of roof or awning over their heads, but with nothing to concentrate or reflect the sound. This is well enough maybe in a limited enclosure, but where it is intended to have the music "carry" to any distance a sounding board is advisable. These sounding boards are usually as plain as wood and nails can make them, whereas there is so much that is appropriate in the way of decoration that shall suggest either music or the marine surroundings, or both, that plenty of schemes for ornament can

be devised, provided that no curtains or other soft materials be used, for they deaden the sound. A form of sounding board or band arch that the writer would indicate as appropriate at a sea-side resort is that of a huge shell. This would involve no essential change in the form of the arch; indeed, such an arch as that at Brighton Beach would lend itself quite readily to this decoration, grooves being painted, not cut, from the back of the recess to its circumference, something like as they are found in the shell of the scallop. These radiations if stained or painted in delicate tones would augment the symmetry and apparent spaciousness of the music stand. As a suggestion given in time for next season's preparations this may be appreciated. Winter band stands, we admit, are hardly popular. The exterior, as we at present see it offers an opportunity for



A LOUIS XVI. WHITE AND GOLD ARM CHAIR.
SKETCHED FROM A PRIVATE COLLECTION OF FURNITURE.
STYLE FRENCH. BY E. W. POLEY.

improvement likewise. The stands at Manhattan and Brighton are by no means architecturally picturesque, nor do the ornamental adjuncts about and on them strike us as praiseworthy, and this is a fault common to them all, the only stand in New York that is esthetically perfect, or which approaches or approximates perfection is in a large hall on the East side, where sounding board and all the accessories are decorated with perfect taste and judgment.